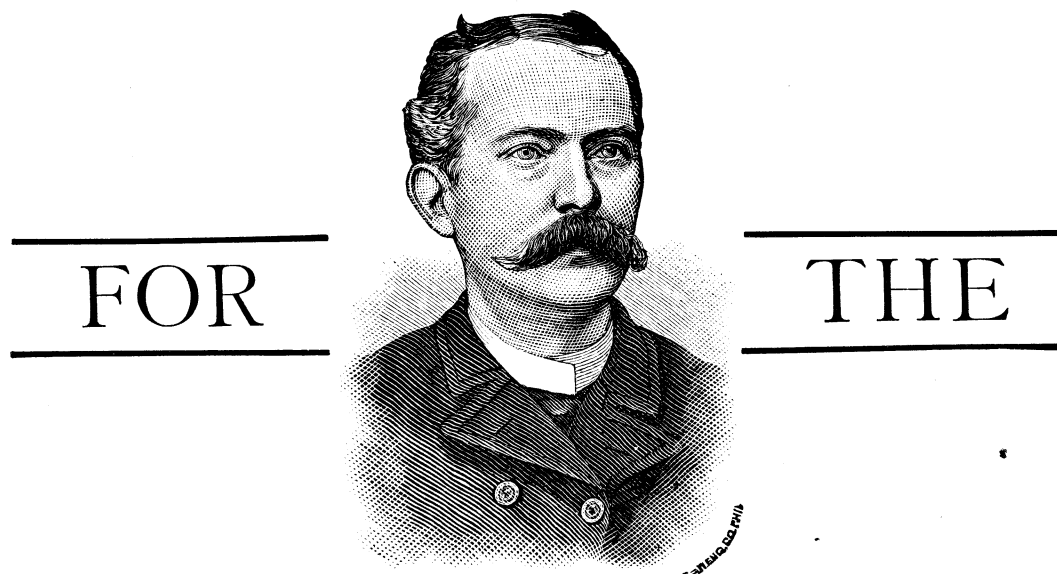


THE ECLECTIC SCHOOL



BANJO.

By **JOHN H. LEE.**

PART 1st.
First Lessons.
Price, \$1.50

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Advanced Studies.
Price, \$3.00

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Lessons in Chord, Construction
and Modulation.
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THE ECLECTIC SCHOOL FOR THE BANJO.

By JOHN H. LEE.



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All the Exercises and Melodies are Original, and are arranged in two parts, for Pupil and Teacher, or for two Pupils or two Players.

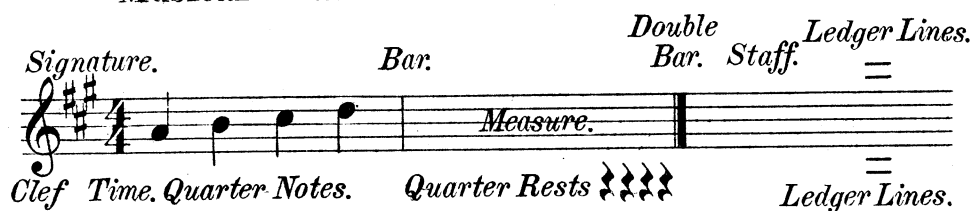
INTRODUCTORY REMARKS.

This work is designed to be used with the aid of a teacher; therefore the preliminary instructions as to manner of holding the banjo, tuning, etc. are left for the teacher to perform.

The method pursued in this work will be to gradually teach the pupil the rudiments of music, graduating the exercises and introducing by degrees the various characters of music, and giving examples showing their use and application.

RUDIMENTS OF MUSIC.

Musical Characters Used in First Lesson.



The Staff

is the five parallel lines upon which the notes are written; the spaces between the lines are used for the same purpose. Ledger lines are the additional short lines written above and below the staff, and are used for writing notes of a higher or lower pitch than those placed upon the staff.

The Signature

denotes the key of A which is the natural key of the instrument. In this key the notes C, F & G are made sharp.

The Clef sign

is called the treble clef, and is used in all banjo music. It is always placed at the beginning of a piece of banjo music, and indicates the position of the letters in musical notation.

The Bar

is a short perpendicular line placed across the staff. The double bar is placed at the end of a strain of music. The space between two bars is called a measure.

The Time

denotes the value of the notes or rests contained in a measure. In $\frac{4}{4}$ time each measure must contain four quarter notes, or the equivalent in notes and rests. In beating time count 1, 2, 3, 4, in each measure, and allow a quarter note or its equivalent to each beat.

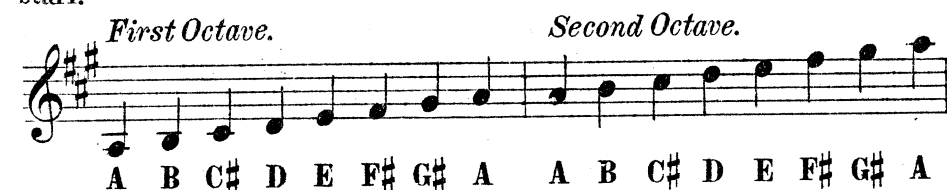
Quarter Notes

have a single stem and are placed on any line or space according to the pitch of the note they represent. The stems may be turned up or down as may be most conveniently written. The value in time of a quarter note is one beat.

Quarter Rests

indicate a silence during the time of a quarter note — that is, one beat.

Notes are named after the first seven letters of the alphabet according to their location on the staff.



Names of Notes

This character (#) is called a sharp, therefore in naming the notes in the scale of A say C sharp, F sharp G sharp.

⁴ The pupil will practice the following scale until he can read all the notes at sight. The marks 2* 4* 5* indicate the number of the fret at which the note below is made, and the additional figure without the asterisk attached indicates the finger of the left hand which is to be placed on the string when picking the note with the right hand. "Open" means that the note is played without any left hand fingering.

Key of A Major.

1st String.				3d String.		2d String.		1st String.						5th String.	
Open.	2*	4*	5*	Open.	2*	Open.	1*	Open	2*	3*	5*	7*	9*	10*	Open.
A	B	C#	D	E	F#	G#	A	B	C#	D	E	F#	G#	A	E

EXERCISE No. 1.

Introducing Quarter Notes, Quarter Rests, $\frac{4}{4}$ time, and double Bar.

COUNT 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

PUPIL.


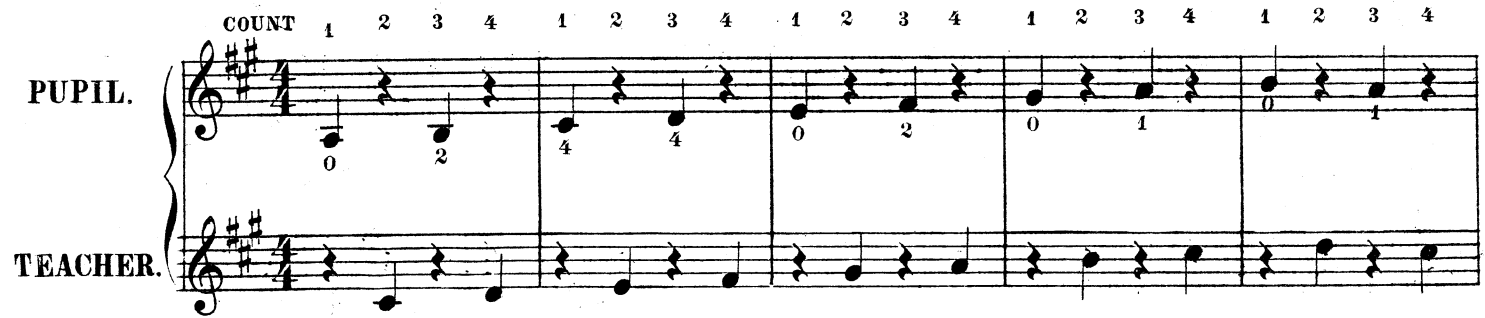
TEACHER.

EXERCISE No. 2.

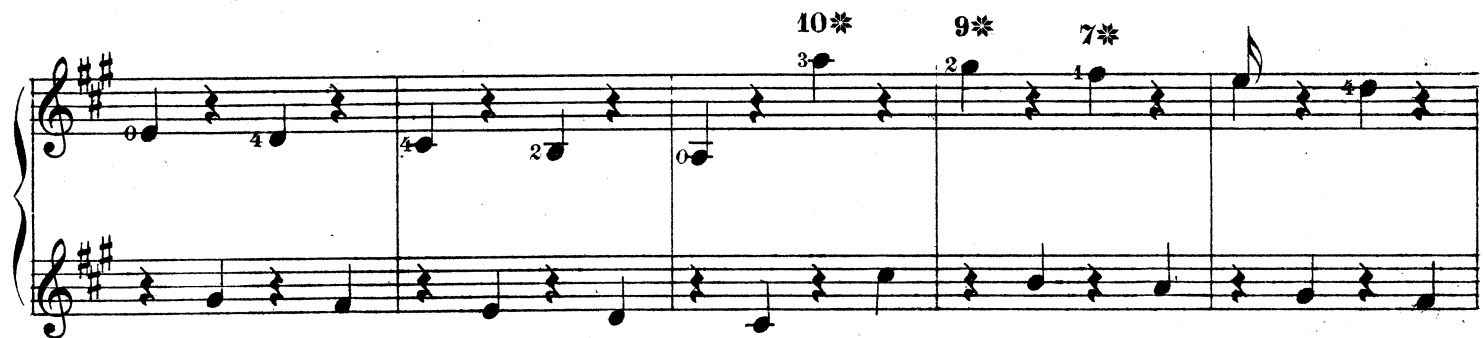
COUNT 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

PUPIL.

TEACHER.





10* 9* 7*



10*



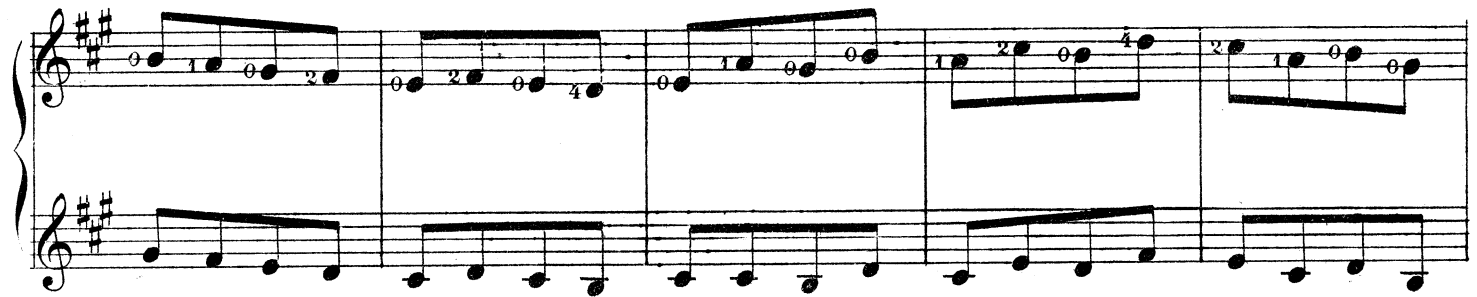
EXERCISE No. 3.

Introducing Eighth Notes   and $\frac{4}{8}$ time: Each measure contains notes to the value of four eighth notes. An eighth note is half as long in duration as a quarter note. Each measure contains four beats, and each eighth note counts one beat. Quarter notes count two beats.

COUNT 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

PUPIL. 

TEACHER. 


EXERCISE No.4.

Introducing $\frac{2}{4}$ time Each measure contains notes to the value of two fourth or quarter notes. Each measure contains two quarter notes or its equivalent, and each quarter note or its equivalent counts as one beat. Two eighth notes, or an eighth note and an eighth rest are equivalent to a quarter, therefore they count as one beat.

PUPIL.

TEACHER.

COUNT. 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

Detailed description: This block contains the first system of musical notation for Exercise No. 4. It features two staves: the top staff is labeled 'PUPIL.' and the bottom staff is labeled 'TEACHER.'. Both staves are in treble clef with a key signature of two sharps (F# and C#) and a time signature of 2/4. The music consists of five measures. The PUPIL part plays a melody of quarter notes and eighth notes, while the TEACHER part plays a similar melody, often with rests. Below the staves, a counting guide is provided: 'COUNT. 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &'. The notes in the PUPIL part are: M1: F#4, A4, C#5; M2: B4, A4, G4, F#4; M3: E4, D4, C#4, B3; M4: A3, G3, F#3, E3; M5: D3, C#3, B2, A2. The TEACHER part plays: M1: F#4, A4, C#5; M2: B4, A4, G4, F#4; M3: E4, D4, C#4, B3; M4: A3, G3, F#3, E3; M5: D3, C#3, B2, A2.

Detailed description: This block contains the second system of musical notation for Exercise No. 4, measures 6-10. The notation continues the melody from the first system. The PUPIL part plays: M6: G#4, A4, B4, C#5; M7: D5, C#5, B4, A4; M8: G4, F#4, E4, D4; M9: C#4, B3, A3, G3; M10: F#3, E3, D3, C#3. The TEACHER part plays: M6: G#4, A4, B4, C#5; M7: D5, C#5, B4, A4; M8: G4, F#4, E4, D4; M9: C#4, B3, A3, G3; M10: F#3, E3, D3, C#3.

Detailed description: This block contains the third system of musical notation for Exercise No. 4, measures 11-15. The PUPIL part plays: M11: B3, A3, G3, F#3; M12: E3, D3, C#3, B2; M13: A2, G2, F#2, E2; M14: D2, C#2, B1, A1; M15: G1, F#1, E1, D1. The TEACHER part plays: M11: B3, A3, G3, F#3; M12: E3, D3, C#3, B2; M13: A2, G2, F#2, E2; M14: D2, C#2, B1, A1; M15: G1, F#1, E1, D1.

Detailed description: This block contains the fourth system of musical notation for Exercise No. 4, measures 16-20. The PUPIL part plays: M16: C#4, B3, A3, G3; M17: F#3, E3, D3, C#3; M18: B2, A2, G2, F#2; M19: E2, D2, C#2, B1; M20: A1, G1, F#1, E1. The TEACHER part plays: M16: C#4, B3, A3, G3; M17: F#3, E3, D3, C#3; M18: B2, A2, G2, F#2; M19: E2, D2, C#2, B1; M20: A1, G1, F#1, E1.

EXERCISE No. 5.

Introducing Ascending Chromatic Scale. Parts for 1st and 2d Banjo to be played alternately by teacher and pupil: A # raises a note a semitone higher. When a note has been altered by an accidental, all notes of same name in same measure are likewise affected.

PUPIL.

TEACHER.

Chords in the Key of A Major.

Chords in the Key of F# Minor. (Relative Minor to A Major.)

Tonic Chord. Sub Dominant Chord. Dominant 7th Chord. Tonic Chord. Sub Dominant Chord. Dominant Triad.

"ADIEU" WALTZ.

Exercise in Accompaniments. Keys of A Major and F# Minor.

D. C. means "from the beginning." D. C. al Fine. Repeat from the beginning and end at Fine.

J.H.L.

PUPIL.

TEACHER.


Fine.

D.C. al Fine.

Key of D Major.

4th String.	3d String.	2d String.	1st String.	5th String.
Open. 2* 4* 5*	Open. 2* 3*	1*	Open. 2* 3* 5* 7* 8* 10* 12* 14* 15*	Open.
2 4 4	2 3	1	2 4 1 2 3 1 2 3 4	
A B C# D E F# G A			B C# D E F# G A B C# D E	
Scale in D, 1st Octave.			Scale in D, 2d Octave.	

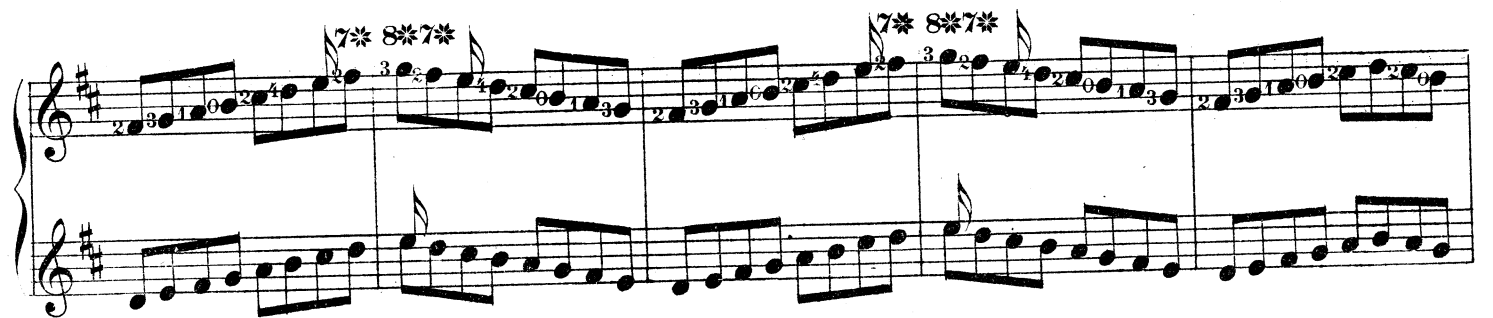
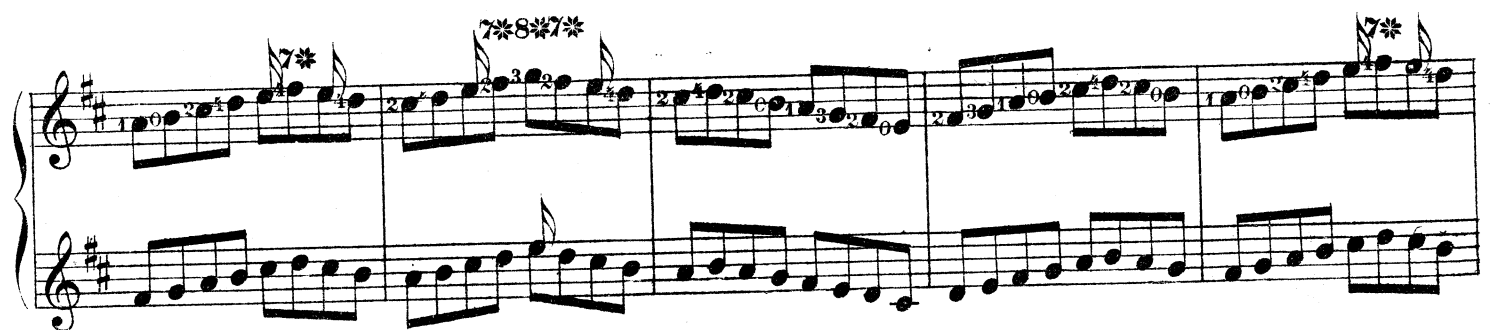
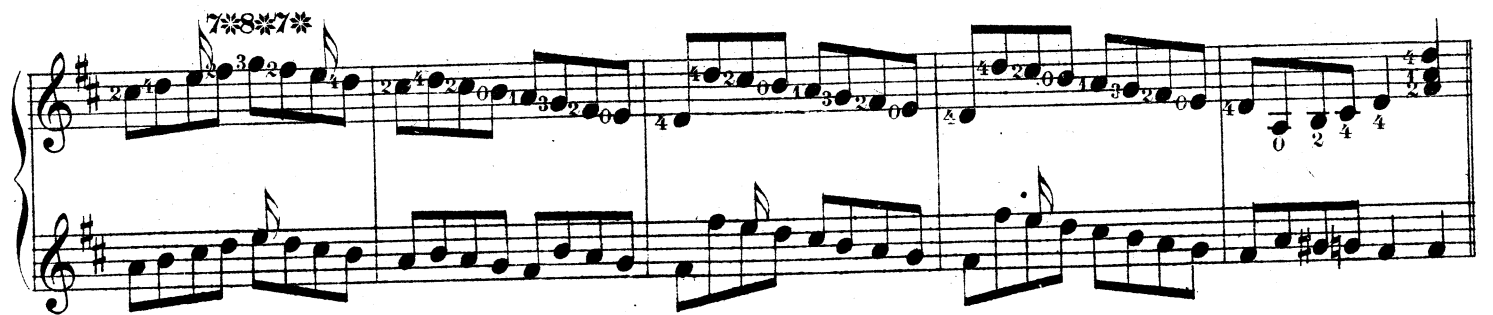
EXERCISE No. 6.

"C" stands for Common time, four beats to a measure, two eighths notes to a beat. Where the note E has a double stem  play it on the 5th string open.

PUPIL.

TEACHER.

COUNT 1 & 2 & 3 & 4 &

EXERCISE No. 7.

41

Introducing Accidentals, And the Signature of the Key of D, also dots of Repetition : The # placed before a note raises it half a tone higher than it would naturally be according to the signature. The flat (b) lowers a note half a tone. The influence of the accidental lasts only in the measure in which it is written.

The dots placed before and after a double bar signify that repetition of that particular strain is desired. The first time play the bar marked 1, omit it on the repetition and play the bar marked 2.

PUPIL.

"PEONY" SCHOTTISCE.

Note the change of key in 2d part, and the return to original key in 3d part.

J.H.L.

PUPIL.

TEACHER.

The musical score is written for Pupil and Teacher parts. The Pupil part is in treble clef, and the Teacher part is in bass clef. The key signature is one sharp (F#). The time signature is common time (C). The score consists of five systems of music. The first system shows the Pupil and Teacher parts. The second system shows the Pupil part with a key change to two sharps (F# and C#) and the Teacher part with a key change to one sharp (F#). The third system shows the Pupil part with a key change to two sharps (F# and C#) and the Teacher part with a key change to one sharp (F#). The fourth system shows the Pupil part with a key change to two sharps (F# and C#) and the Teacher part with a key change to one sharp (F#). The fifth system shows the Pupil part with a key change to one sharp (F#) and the Teacher part with a key change to one sharp (F#). The score includes various musical notations such as notes, rests, and fingerings.

4th String.	3d String.	2d String.	1st String.
Open, 2* 4* 5*	Open, 2* 3*	1*	Open, 2* 3* 5* 7* 8* 10* 12* 14* 15*

Scale in D, 1st Octave. Scale in D, 2d Octave.

Chords in D Major.

Tonic Chord. Sub Dominant Chord. Dominant 7th Chord.

Chords in B Minor.

Tonic Chord. Sub Dominant Chord. Dominant Triad.

"ALAMEDA" WALTZ.*Pupil and Teacher will alternately play 1st and 2d Banjo parts.*

J.H.L.

PUPIL.

TEACHER.

Fine.

D.C. al Fine.


EXERCISE No. 9.

Introducing the Double Sharp x. A note already sharp is raised a half tone higher by the double sharp.

PUPIL.

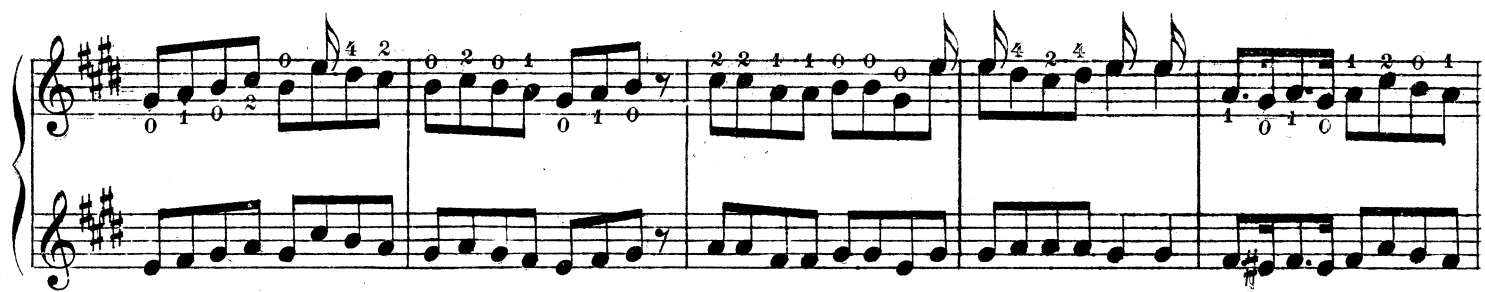
TEACHER.

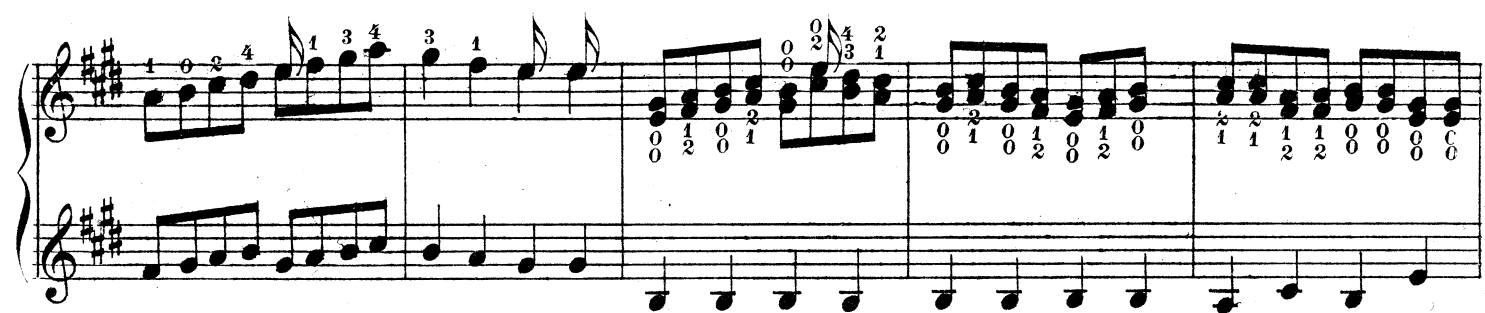
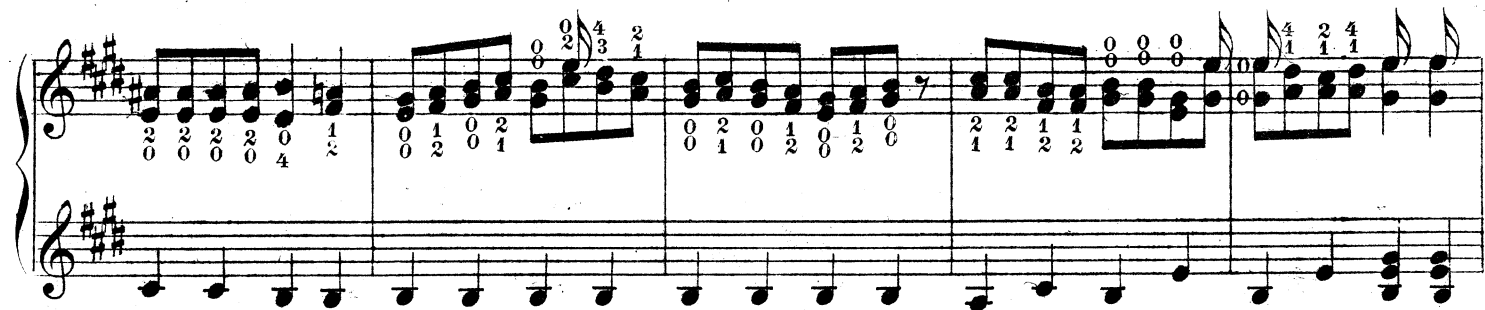
EXERCISE No. 10.

Introducing the Dotted Eighth Note and Sixteenth  The two count as one beat, the first is prolonged to the value of three 16th notes. The last is a 16th note and has two stems. Both notes combined are equal to a quarter note.

PUPIL.

TEACHER.

EXERCISE No. 11.

Introducing $\frac{6}{8}$ time Quarter notes count two beats, eighth note one beat, six beats to a measure. When played rapidly only the first and fourth beats are accented.

Key of A Major.

PUPIL.

TEACHER.

Key of F# Minor.

EXERCISE No. 12.

Introducing 16th Notes: Four are equal in duration of time to one quarter note. The 16th rest z signifies silence for the time of a 16th note. The eighth note is equal in time to two 16th notes. The following example contains measures alike in execution upon the banjo, but differently written.

PUPIL.

TEACHER.

The musical score is divided into two parts: PUPIL and TEACHER. Both parts are in 2/4 time and have a key signature of three sharps (F#, C#, G#). The PUPIL part is written in treble clef and features a variety of 16th and eighth notes, often beamed together, with some measures containing 16th rests. The TEACHER part is written in bass clef and consists of chords and single notes. The score is organized into five systems, each with two staves. The notation is designed to show equivalent execution on the banjo despite different written forms.

SWEETHEART POLKA

Introducing the Appoggiatura or Grace Note. (♪) These notes do not interfere with the time of the note following, but borrow their time from the preceeding note.

J.H.L.

PUPIL.

TEACHER.

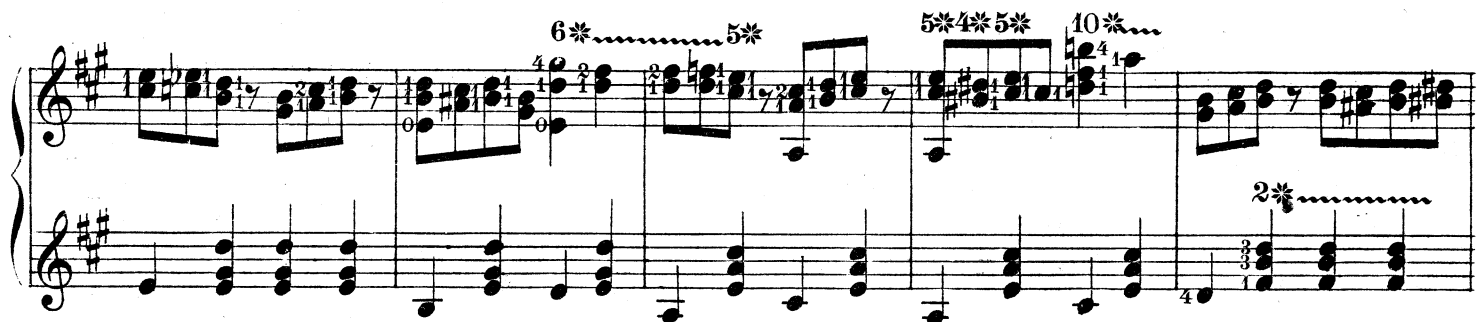
"CUPID" SCHOTTISCHE.

J.H.L.

PUPIL. 

TEACHER 









"BON-VOYAGE" SCHOTTISCHE.

21

Introducing Chromatic Passages in Both Banjo Parts, also the Slur. (—) When two notes are slurred the second note is made by snapping with the finger of the left hand used in fingering the first note.

J. H. L.

PUPIL.

TEACHER.

TRIO.

D.C. to Fine, then Trio.

COQUETTE MAZURKA.

Introducing the Triplet and Dotted Notes A triplet is a group of three notes with a tie and figure 3 placed over or under them. They are to be played in the same time as two notes of the same value. The dotted note is increased half its value in time. A dotted eighth note is therefore equal in duration of time to three sixteenth.

J.H.L.

PUPIL.

TEACHER.

1.

2.

Common Chords in E Major.

Common Chords in C# Minor. (Relative to E Major.)

Tonic Chord. *Sub Dominant Chord.* *Dominant 7th Chord.* *Tonic Chord.* *Tonic Chord.* *Sub Dominant Chord.* *Dominant 7th Chord.* *Tonic Chord.*

"ECLECTIC" WALTZ.

The waved line before a chord signifies that the notes of the chord are to be played rapidly from the lowest to highest - the beat to fall on the highest note. The pause \frown signifies that the note or chord beneath it is to be held longer than the regular time.

J.H.L.

1st Banjo.

2d Banjo.